BOSTON CONSERVATORY OF MUSIC

CENTRAL INSTITUTION OF

National Associated Studios of Music

CATALOGUE 1934 - 35

256 HUNTINGTON AVENUE
BOSTON

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Calendar 1934-35

First Session	September 17 - February 2
Private Instruction Begins	September 17
Class Instruction Begins	September 24
Christmas Vacation	December 22 - January 2
Mid-year Examinations	January 28 - February 2
Second Session	February 4 - June 22
Easter Vacation	April 20 - April 28
Class Instruction Ends	June 15
Annual Examinations	June 10 - June 22

Summer Session (1935) ..... July 1 - August 23

1935-1936

First Session Begins ..... September 16

The Conservatory will be closed on all National Holidays

The Boston Conservatory of Music was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in Violin and Composition. After serving for many years as professor at the Geneva Conservatory, he came to Boston in 1859 to become Director of the Museum Concerts, which post he held until 1866. Mr Eichberg was a composer of a wide range of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

In 1920 the Conservatory was reorganized under the directorship of Agide Jacchia, an honor graduate of the Rossini Conservatory at Pesaro, where he studied composition and conducting as a favorite pupil of Mascagni. He began his career as conductor in Italy and came to America in 1907, where he held engagements as Musical Director of Opera companies in the United States, Canada, Central America, and Mexico, and for ten years (1917-1926) as conductor of the "Pops" concerts of the Boston Symphony Orchestra. Mr. Jacchia continued as director of the Conservatory until his death in 1932.

Through an affiliation with the National Associated Studios of Music in 1933, the Boston Conservatory became the central institution of the Association, thus bringing its activities under the guidance of the board of "Artistic Directors" of that organization. The purpose of the Association is to establish authoritative courses in secondary musical education, and to form a closer link between this preparatory part of a student's musical training and his later higher education in the branches of musical art. This is being accomplished by the appointment of teachers in various localities, whose teaching ability must be determined by examination, and whose teaching methods must conform with the outlines and requirements set forth in the annual Conservatory catalog.

Boston provides opportunities for the enhancement of the musical and general culture of students which are unequaled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, recitals of local and visiting artists are of invaluable service in broadening and deepening the student's knowledge of the musical literature, in developing his critical faculties, and imbuing him with an appreciation of, and a desire for, the highest standards in music and its performance.

Artistic Direction

Ester F. Jacchia, *Honorary Director*

Alfred Meyer, *Chairman*

Hans Ebell — Hugo Kortschak — Roger Sessions

Gaston Elcus — Jacobus Langendoen — Wellington Smith

Albert Alphin, *Manager*

Elaine Fairfield, *Secretary*

The Faculty

Voice

Ester F. Jacchia — Giovanni Polese — Wellington Smith
Pearl B. Morton — Myrna Sharlow — Clara Shear

Organ

Lloyd DelCastillo — Alfred Meyer

Pianoforte

Margaret Chaloff — Josef Orosz — Hans Ebell
Cyrus Ullian — George C. Vieh

Violin

*Daniel Eisler — *Gaston Elcus — Hugo Kortschak
Harold B. Doyle — Irma Seydel

Viola

*Marcel Cauhape — *Jean Lefranc

Violoncello

*Hippolyte Droeghmans — *Jacobus Langendoen

Contrabass

*Jean J. Lemaire

Harp

Marie DeMattheis

Four

Flute and Piccolo

*GASTON BLADET — GEORGE PENSHORN

Oboe and English Horn — ROBERT C. McKAY

Clarinet — *EMIL ARCIERI, JOHN S. LEAVITT

Bassoon — *RAYMOND ALLARD

Saxophone — JOHN S. LEAVITT

Horn — *WILLEM VALKENIER

Trumpet

*MARCEL LAFOSSE

Trombone, Tuba — *EUGENE ADAM

Percussion — *SIMON STERNBURG

Orchestra

*JACOBUS LANGENDOEN

Harmony, Counterpoint, Composition

ALFRED MEYER — ROGER SESSIONS — NICOLAS SLONIMSKY

Solfeggio

ALBERT ALPHIN — IRMA SEYDEL

Formal Analysis — ALFRED MEYER

History of Music — FRANK W. RAMSEYER, JR.

School Music Methods

JESSIE P. DREW

The Dance

GRACE DeCARLTON — ELAINE FAIRFIELD

Theatre Arts

HARLAN GRANT

Academic Department Under Supervision of

FRANK W. RAMSEYER, JR., A.B., A.M.

English

FRANK W. RAMSEYER, JR.

French — SIMONE RIVIERE FROST, B.S.

German — MARGARET MUNSTERBERG, A.B., A.M.

Italian

ANNA M. BOTTERO

Psychology — HELEN M. DAVIS

History of Art — FRANK W. RAMSEYER, JR.

**Indicates member of Boston Symphony Orchestra*

EUGENE ADAM (*Trombone*) received his early training at the Nancy Conservatory, and later went to the Paris Conservatory, from which he was graduated with first prize. He played first trombone in the Paris Conservatory Orchestra during its American tour in 1919. He has been a member of the Boston Symphony Orchestra since 1920.

RAYMOND ALLARD (*Bassoon and Saxophone*) was a pupil of Gustav Dherin, bassoon soloist of the Concerts Colonne Orchestra, and of E. Bourdeau, Professor of the Paris Conservatory, where he graduated with first prize in bassoon in 1922. He played with the orchestras at the Opera Comique, Champs Elysees Theatre, and Concerts Colonne. Mr. Allard has been a member of the Boston Symphony Orchestra for a number of years.

ALBERT ALPHIN (*Solfeggio and Theory*) studied pianoforte, organ, and theoretical subjects at the Boston Conservatory of Music where he was appointed an instructor in solfeggio and theory in 1925. In 1927 he resigned from the Conservatory and organized the National Associated Studios of Music. He resumed teaching at the Conservatory upon its affiliation with the National Associated Studios in the fall of 1933.

EMIL ARCIERI (*Clarinet*) studied clarinet under the best known teachers in America and with Gaston Hamelin in Paris. He has been a member of the Boston Symphony Orchestra since 1920.

GASTON BLADET (*Flute*) studied with Paul Taffanel at the Paris Conservatory, and was graduated with first prize in 1900. He had engagements with the Lyons Opera, Berlin Royal Opera, Duke of Devonshire's private orchestra, and the Sechiari Concerts in Paris. He received the medal of honor of "Officier d'Academie" from the French government as professor of the Lyons National Conservatory, where he taught for ten years. He is now a member of the Boston Symphony Orchestra.

ANNA M. BOTTERO (*Italian*) received her early education in the best schools of Turin and Genoa, supplemented by extended travel throughout Italy with a private tutor.

J. MARCELIN CAUHAPE (*Viola*) received his early musical training at the Toulouse Conservatory where he obtained first prize in both violin and solfeggio. Later he went to Paris to study the viola, and in 1920, after a contest, was admitted to

the orchestra of the "Concerts Lamoureux." In 1923 he was admitted to the class of Maestro Maurice Vieux of the Paris Conservatory, from which he was graduated with first prize in viola in 1923. Mr. Cauhape is now a member of the Boston Symphony Orchestra.

MARGARET CHALOFF (*Pianoforte department*) completed her musical studies with Julius Chaloff, eminent pianist and composer. She is an excellent pianist, accompanist, and a distinguished teacher. The public performance of her pupils reflects meticulous care in the development of sound musical and technical foundation.

HELEN MARIA DAVIS studied at the University of Wisconsin, the University of Geneva, Switzerland, and with Alfred Adler in Vienna. She has studied psychology both in this country and in Europe, and is working at the Habit Clinic for Child Guidance under the direction of Dr. Douglas A. Thom.

GRACE DE CARLTON (*Dance Department*) began her professional career as an actress with the John Craig Stock Company, of Boston; followed by a two-year engagement with the Thanhouser Motion Picture Corporation, playing leading parts. During this engagement she began her dance training under Marie Bonfanti; her subsequent studies included work with Vestoff-Serova, Albertieri, Fokine, Michio Ito. She has toured as featured dancer in Keith's vaudeville and in Murray Anderson's Revues and Presentations. She was also a member of the Gavrilov and of the Pavlowa concert companies.

LLOYD G. DEL CASTILLO (*Organ*) was graduated from Harvard University in 1914 with honors in music, following an active undergraduate musical career as director of the 50-piece Harvard University Orchestra and co-founder of the Harvard Musical Review. He has filled positions as featured organist in leading theatres throughout the East. Mr. Del Castillo is also known as composer, guest conductor of the People's Symphony Orchestra of Boston, staff writer of the Jacobs music magazines, and a regular contributor to other musical journals.

MARIE DE MATTHEIS (*Harp*) graduated from the Bologna Conservatory, Italy, with first prize in harp at the age of fourteen years. She has played as soloist in orchestras under the direction of Vincent d'Indy, Rhene-Baton, Busser, Ruhlman, and Vigna. Mme. De Mattheis has also toured South America, Spain, France, and Italy in concert.

HAROLD B. DOYLE (*Violin*) is a graduate of the Boston Conservatory of Music. He studied theoretical subjects under Albert C. Sherman, Irma Seydel, and Otto Straub; violin with F. Thillois, Ary Dulfer, and Irma Seydel. In 1931-32 he took a special course in advanced violin playing under the celebrated pedagogue, Professor Otokar Sevcik. He has taught at the National Associated Studios of Music and at the Boston Conservatory since 1927.

JESSIE P. DREW (*School Music Methods*) studied theoretical subjects with Albert Edmund Brown; music pedagogy and psychology with Cyrus Durgin; and also received a Music Supervisor's Certificate from the Lowell Normal School. She studied voice with Mme. Peccioli, and pianoforte with Amy Balch. She held positions as soprano soloist in churches in greater Boston, and has appeared in concert throughout the United States and Canada. Since 1924 she has been supervisor of music in the schools of Watertown, Mass. Mrs. Drew is one of the few musicians in the school music field who combines an excellent voice with a high order of teaching ability, plus wide experience in professional work.

HIPPOLYTE DROEGHMANS (*Violoncello*) began his musical studies at the Royal Conservatory of Liege, Belgium, where he won first prize. Following this he went to the Paris Conservatory and was admitted to the class of Maestro J. Loeb. After winning first prize, he was appointed by Mr. Loeb as his assistant at the Paris Conservatory. During his career, Mr. Droeghmans was soloist at the Concerts Colonne of Paris, the Grand Cercle d'Aix Les Bains, and the Opera of Nice. He was engaged by Dr. Koussevitsky in 1927 to join the Boston Symphony Orchestra.

HANS EBELL (*Pianoforte*) received his early musical training at the St. Petersburg (Leningrad) Music School, where he studied Piano with William Wissendorff, Harmony and Composition with Joseph Wihtol. Later he studied in France, Germany, and Austria under such masters as Josef Hoffman, Leopold Godowsky, Sergei Rachmaninoff. His European concert appearances include Vienna, Berlin, Paris, London, St. Petersburg, and numerous smaller musical centres. He has appeared frequently as soloist with orchestra under such notable directors as Mengelberg and Max Reger. Since coming to America in 1914, he has been heard in recital in the principal cities throughout the East.

Mr. Ebell has had a distinguished and successful teaching career, and many of his pupils have attained the highest professional standing.

DANIEL EISLER (*Violin*) was graduated with honors from the Moscow Conservatory and played in the Grand Imperial Opera of Moscow for ten years. Since 1925 he has been a member of the Boston Symphony Orchestra.

GASTON ELCUS (*Violin*) first studied violin under the celebrated teacher, Joseph Kramer, in Amsterdam. Later, at the Paris Conservatory, he was a pupil of Brun, Marsick, and Nadaud, and graduated with first prize in 1904. He was immediately appointed Concert-master of the "Opera Comique." He has frequently appeared as soloist of the "Societe des Concerts du Conservatoire," the "Concerts Colonne," "Lamoureux," "Pasdeloup," and "Monte Carlo"; and has been heard in the principal cities of France in joint recital with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, and Paul Parry. For fifteen years he was a member of the Commission of Examinations and Competitions of the Paris Conservatory. The success of his pupils, many of whom are first prize graduates of the Paris Conservatory, his mastery of execution and refined musicianship put Mr. Elcus in the first rank of French violinists as teacher and as artist. He is now a member of the Boston Symphony Orchestra.

HARLAN GRANT (*Theatre Arts*) studied at the Boston School of Expression and Dramatic Art and at the Boston Repertory Theatre Workshop. He has played with the Jewett Repertory Company of Boston, the Provincetown Players, and a number of other stock companies. He has directed the Drama Department of the Hecht Neighborhood House, Boston; the Barn Experimental Theatre (Ford Hall Forum); the North Shore Players Guild, and many other groups.

ELAINE FAIRFIELD (*Dance Department*) completed the Professional and Teacher's Dance Course at the National Associated Studios of Music, in June, 1932. She has presented a number of dance and lecture programs and has appeared as solo dancer with the Brookline Community Concert Orchestra.

SIMONE RIVIERE FROST (*French*) received the Bachelor of Science degree at the University of Bordeaux, and has had many years of successful teaching experience. She is head of the

French Department of the Chestnut Hill School and various centres of adult education. Mme. Riviere Frost is also a singer and thus peculiarly qualified to offer instruction in French diction for singers.

ESTER F. JACCHIA (*Voice*) studied voice with Mme. Tibernini in Florence, and made her debut in opera in Milan in 1905. She first came to America with the Leoncavallo Opera Company, for a two years' tour of the United States and Central America. She was with the Montreal Opera Company in Canada for four years, and later with the Boston Opera Company. She has also appeared in concerts in various parts of the United States. (Mme. Jacchia will spend the season of 1934-35 in Italy.)

HUGO KORTSCHAK (*Violin*) graduated from the Prague Conservatory with highest honors where he studied with Prof. Sevcik. He was soloist with the Goldmark Concerts in Prague; a member of the Berlin Philharmonic Orchestra. He toured throughout Europe and the United States as concert violinist. In 1931 he made a European tour as conductor of chamber orchestras at the Festival Concerts of Elizabeth Sprague Coolidge. Mr. Kortschak is the representative teacher for the National Associated Studios of Music in New York City.

MARCEL LAFOSSE (*Cornet and Trumpet*) was graduated with first prize in trumpet from the Paris Conservatory in 1914. He was trumpet soloist with the Opera Comique and the Concerts Colonne orchestras. He has been a member of the Boston Symphony Orchestra since 1926.

JACOBUS LANGENDOEN (*Violoncello*) is recognized as one of the most distinguished musicians of the Boston Symphony Orchestra. Born in The Hague, Netherlands, he began his musical training at the age of fifteen, and was later graduated from the Hague Royal Conservatory in the subjects of cello, harmony, theory, counterpoint, and composition. He has appeared as soloist and conductor in Germany, Holland, and Belgium. His compositions have been performed by the Boston Symphony and other orchestras in America as well as in Europe. Upon joining the faculty of the Boston Conservatory of Music in the fall of 1933, Mr. Langendoen assumed directorship of the Conservatory Orchestra.

JOHN S. LEAVITT (*Clarinet and Saxophone*) has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he

was instructor for the Army and Navy Bands in training schools established in Boston.

JEAN LEFRANC (*Viola*) studied violin at the Paris Conservatory with Brun and Nadaud. Possessing an unusual gift for the viola, he specialized in this instrument; studied with the celebrated teacher, Laforge; and graduated with first prize. He was viola soloist at the Opera Comique, Concerts Lamoureux, Concerts Colonne, and is now leader of the viola section of the Boston Symphony Orchestra. Mr. Lefranc is recognized throughout Europe and America as one of the finest viola players.

JEAN J. LEMAIRE (*Contrabass*) was a pupil of T. Labra at the Paris Conservatory, from which he graduated with first prize. He was a member of the Concerts Colonne Orchestra for twenty-three years, and has played first bass in the principal orchestras of Paris. He is now a member of the Boston Symphony Orchestra.

ALFRED H. MEYER, A.B., Mus.B. (*Theory of Music and Organ*), was graduated from Oberlin College and the Oberlin Conservatory of Music, and pursued graduate studies at Harvard University. He was Director of the Conservatory of Music of Tarkio College and Conductor of the Tarkio Oratorio Association; Head of the Departments of Organ and Theory at the State College of Washington; Head of the Music Department of Wheaton College; Assistant Professor of Music at Wellesley College. He is at present a concert reviewer and special writer for the Boston Evening *Transcript*; Professor at Boston University; organist of the First Baptist Church of Boston; and lecturer for the Department of University Extension of the Commonwealth of Massachusetts.

ROBERT C. McKAY (*Oboe*) first studied oboe with Alfred Bartel of the Chicago Symphony Orchestra, and later with Clement Lenom of the Boston Symphony. He toured with Sousa's Band and has played both English Horn and Oboe with the People's Symphony Orchestra, of Boston, being first oboist of this organization for a number of years.

PEARL BATES MORTON (*Voice*) was born near Boston and received her entire musical training in America. She has appeared in concert and recital, as well as in opera, winning most favorable recognition from leading critics. Her appearances include such cities as Los Angeles, Portland, New York, Brooklyn, Washington, Manchester, Boston, and numerous other music centers.

MARGARET MUNSTERBERG (*German*) obtained the A.B. and A.M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father, entitled "Hugo Munsterberg, His Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

JOSEF OROSZ (*Pianoforte*) received the Pianoforte Instructor's Diploma from the Boston Conservatory of Music in 1928. Immediately following his graduation he accepted an engagement as pianist and assistant conductor at the Paramount Theatre, Toledo, Ohio, where he remained for two seasons. Mr. Orosz also holds a Diploma as an honor graduate of the Boston Conservatory in trombone, which instrument he has played with the Boston Symphony Orchestra in the "Pop Concerts."

GEORGE PENSHORN (*Flute*) is a member of the People's Symphony Orchestra, and has appeared as soloist and conductor of many other orchestras and ensembles. He is also a member of the faculty of the Eastern Music Camp.

GIOVANNI POLESE (*Vocal Department*) was graduated with first prize from the Benedetto Marcello Conservatory in Venice and was engaged as leading Baritone in the principal theatres of Europe, singing French, German, and Italian roles. He was brought to the United States by Oscar Hammerstein and was for three seasons with the Boston Opera Company, and for eight years with the Chicago Civic Opera Company.

FRANK W. RAMSEYER, JR. (*History of Music and Supervisor of the Academic Department*) received an A.B. cum laude in Fine Arts, Harvard, 1926; an A.M. in music, 1928. He studied pianoforte with Hans Ebell; was official accompanist for the Harvard Glee Club under Dr. Davison; and also appeared as soloist with the Glee Club as well as with other organizations. He was awarded the Paine Traveling Fellowship for two years (1928-29, 1929-30) which time he spent in study with Nadia Boulanger in Paris. Mr. Ramseyer has since been affiliated with Harvard University in the Division of Music.

ROGER SESSIONS (*Composition*) studied composition and theory at Harvard University, 1911-1915, with A. T. Davison, W. R. Spalding, and E. B. Hill; at Yale School of Music, 1915-1917, with Horatio Parker; 1919-1922, with Ernest Bloch. He

was instructor in music, Smith College; head of the Theory Department and assistant to the Director, Ernest Bloch, Cleveland Institute of Music, 1921-1925. From 1925-1931 he lived in Europe, chiefly in Italy and Berlin. His principal compositions include: Incidental music to "The Black Maskers of Andreyeff" (1923); Symphony (1927); Sonata for Piano (1930); Concerto for Violin and Orchestra (1933). His works are frequently heard throughout Europe and America.

IRMA SEYDEL (*Violin and Solfeggio*) studied violin with her father, Theodor Seydel, with Gustav Strube, and Charles Martin Loeffler. Her teacher of solfeggio and harmony was Andre Maquarre. Mme. Seydel has appeared eight times as soloist with the Boston Symphony Orchestra, as well as with most of the prominent orchestras in this country and in Germany. Her tours have carried her from coast to coast.

MYRNA SHARLOW (*Voice*) has had a distinguished career in the operatic and concert fields. Since the memorable event of her debut with the Boston Opera Company at the age of eighteen when she sang the role of Mimi in "La Boheme" in the place of Nellie Melba, she has been, without interruption, a member of the different major opera companies. Her tours have taken her throughout this country and to the principal music centers abroad. She has been acclaimed by press and public alike as one of the greatest of American sopranos. Engagements include the Chicago Civic Opera; Boston Opera; Royal Opera, Covent Garden, London; San Carlo Opera, Naples; Cincinnati Summer Opera; and the Metropolitan Opera, New York.

CLARA SHEAR (*Voice*) received her early vocal training in Boston, followed by a period of study in Italy under noted masters. During her stay in Italy, she appeared in opera, making her debut in "La Boheme," and winning enthusiastic acclaim. Returning to the United States for a concert tour, she was engaged as guest artist with the San Carlo Opera Company, which success culminated in a contract with the Chicago Civic Opera Company. The thoroughness of her training and her wide experience make Miss Shear an artist and teacher of unquestioned ability.

NICOLAS SLONIMSKY (*Composition*) studied at the St. Petersburg Conservatory in the pianoforte classes of Vengerova, and theory of composition under Kalafati and Steinberg. In 1927 he founded the Chamber Orchestra of Boston. He has conducted orchestras in New York, Boston, San Francisco, Los Angeles,

Havana, Paris, Berlin, Budapest, and other musical centres. He gives a series of lectures annually on modern music at the University Extension Classes, in the Boston Public Library. Mr. Slonimsky has composed a number of works for voice and various instruments; his studies in "Black and White" for pianoforte represent consistent two-part counterpoint in perfect concords.

WELLINGTON SMITH (*Voice*) has appeared repeatedly as soloist with the Handel and Haydn Society, the People's Choral Union, the Cecilia Society of Boston, as well as various combinations of the Boston Symphony, and many of the important choral organizations and music festivals. Other important engagements have been with the Detroit Symphony, Cleveland Symphony, New York Symphony, the New York Philharmonic Orchestra under Mengelberg, the Little Theatre Opera Company, and the Philadelphia Opera Company. Mr. Smith has achieved much success and distinction as a teacher of singing; some of his pupils have won the most coveted prizes offered for singers and have entered the concert and opera field where they are appearing with much success.

SIMON STERNBERG (*Percussion*) completed the percussion course under Thomas B. Senia, a former member of the Boston Symphony Orchestra. He studied harmony at Boston University, and theory and instrumentation with S. Gallo. He has been a member of the Boston Symphony Orchestra for a number of years.

CYRUS ULLIAN (*Pianoforte Department*) studied at the Boston Conservatory of Music and with Arthur Schnabel in Berlin. He made his Boston debut in Jordan Hall in January, 1924, and has since given concerts in New York, Philadelphia, and all through the New England States.

WILLEM VALKENIER (*Horn*) is a graduate of the Conservatory of Rotterdam. He has played in the principal orchestras of Holland, Austria, Germany, Spain, and is now a member of the Boston Symphony Orchestra.

GEORGE C. VIEH (*Pianoforte Department*) was graduated with Highest Honors from the Vienna Conservatory. He has had charge of the Pianoforte Departments in many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

General Information

ADMISSION

Any person is eligible to apply for admission as a student without restriction of nationality, race, or creed.

Preparatory Department: No previous training in music is required for admission to the Preparatory Department. Applicants who have had training are classified, upon entrance, according to their grade of advancement.

Certificate and Diploma Course: For admission to the Certificate and Diploma Course applicants must pass (1) a satisfactory entrance examination on the material as outlined for Preparatory Department of their respective subjects; also (2) present, upon entrance, a diploma from an approved high school in which the course of study has covered four years or a minimum of 15 units, as follows:

English	3 units
*Languages (1 unit may be Latin)	3 units
Mathematics (Algebra, Geometry or Trigonometry)	2 units
History and Civics	1 unit
Sciences	1 unit
Electives (Of the electives 3 units may be in music)	5 units
Total	15 units

* *French, German, Italian, Spanish*

Applicants of exceptional ability who are deficient in the academic entrance requirement may be accepted providing such deficiency can be removed during the first year of study.

Special Students: A Special Student, not being an aspirant for a diploma or certificate, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly private lessons, or one semester of class instruction. A special student may transfer to a diploma or certificate course at any time providing he meets the academic requirements; in effecting such transfer credit will be given for any subjects required in his course which have previously been completed in the Conservatory.

Advanced Standing: Applicants for advanced standing must pass an examination in order to determine the grade to which they may be admitted. In no case will such examination minimize the number of credits that must be earned for the Conservatory certificate or diploma. Work done in accredited schools may be transferred subject to the approval of the committee on admissions.

GRADUATION

To obtain the Diploma a student must obtain 120 semester hours of credit in (1) his major subject in applied music or composition, (2) the theory and history of music, (3) general academic subjects. A semester hour in Applied Music is granted for three hours a week of practice during one semester, plus the necessary private lessons; a semester hour in theoretical, historical or academic subjects is granted for one class lesson and two hours of study per week. Semester examinations must be passed in each subject in order to determine that the work has been of proper quality. Candidates for the Diploma must earn a minimum of thirty semester hours "in residence." Every student must give a recital in his major subject during his Senior year, and submit a thesis upon an appropriate subject.

To obtain the Certificate of Graduation a student must obtain a minimum of 90 semester hours of credit in (1) his major subject, applied music or composition, (2) the theory and history of music, (3) academic subjects (English I only); must pass all semester examinations; must earn a minimum of thirty semester hours "in residence"; must give a recital in his major subject during his Senior year. It will be seen that the requirements for the certificate are identical with those that lead to the diploma with the one exception that no academic work is required after the first year. (See schedule of courses elsewhere in catalog).

EXAMINATIONS

All students who are candidates for the Conservatory diploma or certificate are required to take the examinations given at the end of each semester. Special students must take the examinations if they desire an official record kept of work done. Students whose records are unsatisfactory will not be admitted to the certificate or diploma examinations. Application for admission to the certificate or diploma examination must be filed at the office of the Conservatory, together with the fee by the end of the first session of the year of the examination. (Certificate or Diploma fee, $10.)

RECITALS

Recital Classes: These classes are held frequently and give students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (*Not open to the public.*)

Students' Recitals: Those pupils performing most commendably in the recital classes are allowed to participate in the Students' Recitals which are open to the public. A number of these recitals are given throughout the school-year, and they serve to provide the student with that experience so necessary to his development.

RESIDENCE

The Boston Conservatory of Music desires to serve the interest of all its students in every way and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

The Conservatory recommends the following dormitories for girls, located within walking distance from the school, where board and room are obtainable at approximately the rates listed; reservations should be made in advance by communicating directly with the respective hostesses:

(1) The Franklin Square House (endowed), 11 East Newton Street, $8.50 per week (two meals daily).
(2) The Students' House, 96 The Fenway, $12 to $15 per week (3 meals daily).
(3) The Stuart Club, 102 The Fenway, $25 per week (3 meals daily).

The Secretary also has a list of rooms available in carefully supervised private homes for men and for women at rates ranging from $4 to $8 per week. The management will gladly give personal assistance to students, on their arrival, in selecting such accommodations. The Conservatory does not approve of girls living in unchaperoned apartments.

MUSIC AND SUPPLIES

For the convenience of students all music required in the various courses as outlined in this catalog can be obtained directly from the Conservatory.

PRACTICE ACCOMMODATIONS

Organs are available for practice at a cost of 25 to 50 cents an hour, according to type of instrument selected. Pianofortes

may be rented by the month from $5 up. Wood-wind and brass instruments may be rented at a cost of $10 per quarter.

SELF-HELP

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who is desirous of a musical career. However, any student who contemplates studying in Boston is strongly advised not to come without provision for at least one semester's maintenance and tuition. During this time if one has ability and industry he should be able to establish such connections as will add considerably to his resources and make possible the succeeding years of study.

STUDENT ORGANIZATIONS

The Euterpe Society for women students, and the Kappa Gamma Psi Fraternity (Gamma Chapter) for men students, are organizations which afford friendly contacts for local and non-resident students and serve to further individual effort as well as interest in the activities of the Conservatory. A high standard of scholarship and endeavor are pre-requisites for election to membership in these clubs.

EMPLOYMENT FOR GRADUATES

While the Conservatory does not assume the responsibility of obtaining employment for graduates, it renders every possible assistance in placing pupils in lucrative positions. Through the medium of a questionnaire sent in March, 1934, to all graduates of the Conservatory since 1920, it was revealed that 85% received employment as performers, as teachers in Conservatories, Colleges and Public Schools, and in private teaching. It is thus evident to the prospective student who contemplates entering a school of music in preparation for a career that the thorough training and high standards maintained at the Boston Conservatory of Music have created a definite demand in the various fields of music for its graduates.

SCHEDULE OF DIPLOMA AND CERTIFICATE COURSES

Major Subjects are listed at top of page. Select column headed by major subject and read down, by year, for the semester hours required in the major and supplementary studies. A student must take two private half-hour lessons weekly in the major subject.

	VOICE				ORGAN				PIANOFORTE				***ORCHESTRAL INSTRUMENTS				COMPOSITION				†PUBLIC SCHOOL MUSIC			
YEAR:.....	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH
*MAJOR SUBJECT	8	8	12	12	8	8	8	12	12	12	12	12	8	8	12	12			4	12				
*Voice																								
*Organ																								
*Pianoforte	4	4			4	4	4						4	4			8	4	4	4				
*String Instrument																	4							
*Wood-wind "																		4	4					
*Brass "																								
Solfeggio	4	4	4		4	4	4		4	4	4		4	4	4		4	4	4		4	4	4	
Harmony	4	4			4	4			4	4			4	4			4	4			4	4		
Key-board Harmony		2				2				2				2				2				2		
Formal Analysis			4				4				4				4				4				2	
Counterpoint I							4				4				4			4					4	
Counterpoint II																			4					
Orchestration I								2				2				2			2					2
Orchestration II																				6				
Composition I								4				4				4								4
Conducting								2																2
Orchestra														2	2	2				2				
Ensemble											2	2			2	2				2				
Choral Training		2	2	2				2															2	2
Opera Class				2																				
Dramatic Art	2				2				2				2				2				2			
Terminology & Musicography...		2				2				2				2				2				2		
History of Music	4				4				4				4				4				4			
Elective				2			2					2												
ACADEMIC:																								
**English I	6				6				6				6				6				6			
English II						6				6				6				6				6		
Modern Language		4	4	4																			4	4
History of Art			4				4				4				4				4					
Psychology				4				4				4				4				4				4
Elective				4				4				4				4								
Total	32	30	30	30	32	30	30	30	32	30	30	30	32	32	32	30	32	30	30	30				
SCHOOL MUSIC:																								
Applied Music (major)																					8	8	8	4
Applied Music (minor)																					4	4		
Methods I																							4	
Methods II																								4
Practice Teaching I																							4	
Practice Teaching II																								4
Instrumental Class Methods																								2
Total																					32	30	32	32

*Private instruction only.

**Only academic subject required in the Certificate course.

***Violin, Viola, Violoncello, Bass, Harp, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion.

†General Supervisor's Course.

Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee of $1.

Special and preparatory students may enter the Conservatory at any time, but no student will be registered for fewer than ten lessons.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory office. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school-year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

When schedules and accommodations will permit, candidates for the certificate and diploma are required to do their daily practice in the Conservatory studios.

No student will be permitted to appear in a public recital of the Conservatory, or participate as soloist with the Orchestra, who has not been registered in the Conservatory for a minimum of one semester.

Tuition fees are payable in advance. In case of dismissal or withdrawal, no money can be refunded. But any money outstanding upon the books to the credit of a student, may, upon his discontinuance, be transferred, at his option, to the credit of any new student he may nominate, or devoted to the purposes of a scholarship fund.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointments, payment of tuition, etc., must be attended to directly at the office and not through the teachers.

Description of Studies

Voice

CERTIFICATE AND DIPLOMA COURSE

Grade I

Fundamentals of tone production: breathing; attack of tone; study of resonance cavities as applied to amplification of initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

Grade II

Vocalises continued:

Diction of one Foreign Language.

Songs in English and one Foreign Language.

Grade III

Vocalises continued:

Diction of another Foreign Language; Interpretation of moderately difficult songs in English and Foreign Languages, and study of the Recitative.

Grade IV

Vocalises continued:

Diction of one more Foreign Language, also the grammar of one other, sufficient to make English translations of simple poems.

Study of Old and Modern Songs; Oratorio; Opera; Repertoire.

Organ

CERTIFICATE AND DIPLOMA COURSE

This course is open to students who have completed the work of the Preparatory Department in Pianoforte.

Grade I

The elements of registration.

Organ touch, manual and pedal.

Barnes: Organ School. First part of Nilson: Pedal Studies, and of Carl: Masterstudies for Organ.

Faulkes: Idylle in D flat and other small pieces.

Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

Grade II

Nilson: Pedal Studies. Carl: Masterstudies completed.

Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major.
Mendelssohn: Sonatas Nos. 2 and 6.
Rheinberger: Sonata No. 4.
Franck: Andantino in G minor; Cantabile. Similar pieces.

Grade III

Koch: Book of Scales (completed).
Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor.
Boellman: Suite Gothique. Borowsky: Sonata No. 1.
Sonatas by Guilmant, Mendelssohn, Rheinberger.

Grade IV

Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor.
Sonatas and Symphonies by Widor, Vierne, Maquaire, Barnes.

SPECIAL COURSE (Mr. Del Castillo, *Instructor*)

A one-year course designed to give a practical knowledge of organ playing sufficient for simple professional requirements, but not intended as a substitute for the full organ course.

Pedal technique; organ design and registration; sight transcription of pianoforte literature; the simpler organ compositions of Lemaigre, Dubois, Rheinberger, etc.

The above may be continued for a second year, giving particular attention to radio and theatre work. Sight transcription of concert orchestral and pianoforte literature; advanced registration and rhythmic effects; showmanship; keyboard harmony and improvisation.

Pianoforte

PREPARATORY

Part I (Elementary):

Easy compositions by Early Classics: Bach, Handel, Mozart, Haydn, Schumann, and contemporary composers. Compositions by MacDowell, Grieg, Schuett, Rebikov, Gretchaninoff, Bloch, Debussy, and Godovsky (Miniatures). Solo and duet books by Diller and Quaile; John Williams.
Scales and arpeggios orally, and slowly, hands separately—the purpose being to establish correct hand position and tone production.

Part II (Intermediate):

Standard compositions of moderate difficulty by the composers mentioned in Part I, and by Beethoven, Weber, Schu-

bert, Mendelssohn, Chopin, Brahms, Liszt, Tschaikowsky. Developing of finger strength and speed on scales and arpeggios. Scales and arpeggios in form of thumb exercises and in form of short groups in rapid tempo.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Six preludes and fugues from Books I and II of the "Well-tempered Clavichord," Bach. One Beethoven, Mozart, or Haydn Sonata. Nocturnes, dances, and studies by Chopin. Works by modern composers.

Scales and arpeggios for purpose of virtuosity, at different speeds, with accents, in quick groups.

Grade II

One extensive composition by Bach, i.e., Chromatique Fantasie, or Italian Concerto. One of the last five sonatas by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert.

Scales in tenths and in sixths, in parallel and contrary motion. Arpeggios of tonic triads and dominant seventh chords.

Grade III

An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Szymanovski, Griffes, Copeland, Ireland, and Godovsky. Scales same as Grade II. Arpeggios of different triads and seventh chords and their inversions.

Grade IV

Two Concertos. (The work each year includes a general review of the work studied the preceding year).

Arpeggios same as Grade III. Scales in double octaves and double thirds. Arpeggios in double octaves.

Violin

PREPARATORY

Part I

Sevcik: Method, Op. 6, Book I and II.
Nadaud: Practical Scales.
Ruth Laighton: Tunes and Technique, Book I.
Wohlfahrt-Jacobsen (Op. 45): Etudes, Book I.
Sevcik: Method, Op. 6, Book III and IV.

Sevcik: Preparatory Trill studies, Op. 7, Book I.
Kayser-Jacobsen (Op. 20): Etudes, Book I.
Selected Solos.

Part II

Sevcik: Method, Op. 6, Book VI.
Sevcik: Op. 7, Book I (Continued).
Nadaud: Practical Scales (Continued).
Wohlfahrt-Jacobsen (Op. 45): Etudes, Book II.
Kayser-Jacobsen (Op. 20): Etudes, Book II.
Sevcik: Method, Op. 6, Book VII.
Sevcik: Preparatory Trill Studies, Op. 7, Book II.
Nadaud: Practical Scales (Continued).
Dont, Op. 37: Etudes.
Selected Solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc. Sight reading.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Sevcik, Op. 8 (Preparatory to shifting) and Op. 9, (Preparatory to double stops).
Sevcik, Op. 2: Bowing exercises (selected).
Nadaud: Practical Scales (Continued).
Mazas, Op. 36: Etudes, Book I.
Selected Solos. Concertos: Viotti No. 23, Mozart, G major. Classical Sonatas; Sight reading, Ensemble Playing.

Grade II

Sevcik, Op. 8 and Op. 9 (Continued).
Sevcik, Op. 2 (Continued).
Nadaud: Practical Scales (Continued).
Kreutzer-Jacobsen: Etudes.
Selected Solos. Concertos: Bach, A minor; Mozart, E flat major. Classical Sonatas; Sight reading; Ensemble Playing; Orchestra.

Grade III

Sevcik, Op. 1, Book III and IV.
Etudes: Fiorillo, Rode and Rovelli.
Selected Solos. Concertos: Wieniawski, D minor; Spohr, No. 8; Beethoven. Classical Sonatas.
Sight Reading; Ensemble Playing; Orchestra.

Grade IV

Maxim Jacobsen: Advanced studies, Book I and II.
Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini.

Selected Solos, Concertos such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tschaikowsky.
Bach: Sonatas for Violin alone.
Sight Reading; Ensemble Playing; Orchestra.

Viola

PREPARATORY

Position; Tone Production.
Major and minor scales.
Bruni: Tenor Method.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Studies in the first and second positions from the works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade II

Studies in all positions.
All major and minor scales and arpeggios.

Grade III

Campagnoli: 41 Caprices.
Krenz: Op. 5.
Solos from Orchestral works.

Grade IV

Kreutzer: 40 Studies.
Krenz: 10 Petits Morceaux, Op. 122.
Vieuxtemps: Elegie, Op. 30.

Violoncello

PREPARATORY

Werner: Violoncello School; Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Lee: Studies (Second and Third Parts).
Merk: Op. 11. Dotzauer: Op. 54.
Easy Solos.

Grade II

Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op. 120 and 158.
Servais: Fantasia, Op. 13.
Goltermann: Third and Fourth Concertos.

Grade III

Dotzauer: 24 Daily Studies, Op. 155, Part 4.
Schultz: Classics (2 Volumes).
Concertos by Goltermann; Lalo; Saint-Saens.

Grade IV

Boellmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saens.
Concertos by Dvorak; Volkmann; Schumann.

Contrabass

PREPARATORY

Tone production and bowing on the open strings.
Progressive studies. Finger exercises.
Diatonic and Chromatic Scales and Broken Triads in the first position.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade II

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade III

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade IV

Double Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Harp

PREPARATORY

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthur: Serenade.
Hasselmans: Berceuse.

Grade II

Studies by Bochsa; Naderman.
Parish-Alvars: Divertissement.
Godefroid: Melancolie.

Grade III

Studies by Schuecker; Heller-Hasselmans; Bochsa.
Oberthur: Impromptu; Meditation.
Zabel: Elegie Fantastique.

Grade IV

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Flute and Piccolo

PREPARATORY

Tone production: sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.
Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade II

Altes: Method (Third Part). Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade III

Virtuosity exercises by Anderson; Boeleur; Soussman.

Solos by Demersseman-Lindpainter; Tulou.
Concertos by Mozart.

Grade IV

Sonatas; Suites; Concertos; Modern Compositions.
Study of Orchestral Works.

Oboe and English Horn

PREPARATORY

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade II

Brod: Method. Sellner: Method (Second Part).
Solos by Colin; Verroust.
Duets.

Grade III

Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade IV

Gillet: Method.
Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.
Selected solos from orchestral works.

Clarinet and Bass Clarinet

PREPARATORY

Tone production, breath control, legato, staccato, and articulation. Fingering, correct position. Klose: Vol. I.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Klose: Vol. I, continued. Baermann: Vol. I. Kroepsch: Vol. I and II. Solos by Edward German.

Grade II

Klose: Vol. II. Baermann: Vol. II. Rose: 40 Etudes. Gade: Fantasy pieces.

Grade III

Etudes by Stark, Klose. Spohr: 1st Concerto. Weber: Concertino. Cavallini: Caprices. Sonatas by Gouvy, Saint-Saens. Mozart: Quintette. Kroepsch: Books 3 and 4. Augusta Holmes: Fantasy.

Grade IV

Concertos by Mozart, Weber, Spohr, Brahms; Sonatas and Quintettes. Debussy: Rhapsody. Boisdeffre: Sonata. Widor: Introduction and Rondo. Passages from orchestral works.

Bassoon

PREPARATORY

Tone production. Fingering. Major and minor scales. Jancourt: Method.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Bourdeau: Method (Part I); scales and arpeggios. Easy solos. Reedmaking.

Grade II

Bourdeau: Scales and Arpeggios (Part I). Milde: 25 Studies (Book I). Bourdeau: Method (Part II). Solos by Verroust; Beer; Klose.

Grade III

Bourdeau: Scales and Arpeggios (Part II). Milde: 25 Studies (Book II). Gambaro: 18 Studies. Bourdeau: First Solo. Mozart: Larghetto. Busser: Cantilena. Weber: Concertino and Hungarian Concertino.

Grade IV

Studies by Espaignet; Gavinies; Milde: (Part III); Nazzereno Gatti. Bourdeau: Second Solo. Busser: Concerto. Pierne: Solo de Concert. Bourgault-Ducoudray: Solo. Concertos by Mozart; Hassler; Cols: Concertstuck.

Saxophone

Grade I

Tone production; Fingering. Iasilli: Major and minor scales. Mayeur: Method. Melodies and easy solos.

Grade II

Segouin: Studies. Mayeur: Scales and Arpeggios. Klose: Exercises. Verroust: Sonata No. 1. Mozart: Larghetto. Schubert: Serenade. Mayeur: Solos.

Grade III

Crombell: Method. Paul de Ville: 15 Studies. Iasilli: 25 Melodious Technical Exercises. Mayeur: Scales and Arpeggios. Verroust: Sonata No. 2. Solos by Singelee; Crombell; Demersseman.

Grade IV

Iasilli: 27 Virtuoso Studies. Mayeur: 25 Studies. Wilkingson: Modern Rhythmic Studies. Demersseman: Studies. Solos by Colin, Genin, Mayeur, Crombell, Sabon, Demersseman.

Horn

PREPARATORY

Tone production. Rhythmical breathing. Hoffman: Method (Intervals and Scales).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Franz: Method (Book I). Schantl (Book I). Kopprasch: 50 Etudes. Transposition.

Grade II

Kopprasch: Etudes (Part I). Schantl: (Book III—120 Melodic Studies and Pieces in Interpretation). Transposition.

Grade III

Transposition. Etudes by Pree; Belloli. Gallay: 20 Etudes. Solos from orchestral and chamber music works. Mozart: Concertos.

Grade IV

Gallay: 12 Etudes. Levy: 12 Etudes. Franz: 10 Concert Etudes. Beethoven: Sonata. Brahms: Trio. Mozart: Quintet. Solos from orchestral and chamber music works. Concertos by Saint-Saens, Strauss, Weber.

Trumpet

PREPARATORY

Correct way to hold instrument, and position of the mouthpiece on lips; Tone production; Preparatory studies.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Petit: Method (Part I). Studies for flexibility. Easy solos.

Grade II

Intervals; Single tonguing; Diatonic scales in all keys, major and minor; Chromatic scales. Petit: Method (Part II).

Grade III

Arpeggios; Difficult fingerings; Odd fingerings to facilitate execution of difficult passages; Appoggiaturas; Trills; Double and triple tonguing. Arban: Method.

Grade IV

Melodic studies for development of style and phrasing; Artistic studies. Arban: Method. Balay: Artistic Studies. Paris Conservatory Competition Solos; Orchestral and Operatic Solos.

Trombone and Tuba

PREPARATORY

Sustained tones; Scales. Studies by Dieppo.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Studies by Vobaron, Belke, Adam, and Flandrin. Easy solos.

Grade II

Solos by Gounod; Schubert; Massenet; Demersseman; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodimir; Dieppo.

Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersseman; Guilmant; Chretien; Spinelli; Missa.

Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected Solos.

Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer. Beethoven: Grand Aria Symphonique.

Percussion

Grade I (Snare-Drum and Bass Drum)

Practical Rudiments; Holding of Sticks; long roll; divided roll. Clark: Drum Method.

Grade II

Simple exercises in 2-4 time; Advanced exercises in 2-4 and 4-4 time based on modern dance drumming.

Easy and Advanced exercises in 6-8 time based on modern military band requirements. Sternburg: Practical Studies.

Grade III (Bells and Xylophone)*

Holding of Hammers; Practice of roll; Use of right and left hands; Major and minor scales with arpeggios; Advanced solos. Easy solo work; Playing with three and four hammers.

Grade IV (Tympani)

Holding of sticks; Roll; Exercises in various rhythms. Study of Overtures and Symphonies based upon the needs of the modern theatre and concert orchestras.

** Students wishing to specialize in Bells and Xylophone are not compelled to take complete Percussion course.*

Theoretical, Academic and Supplementary Courses

SOLFEGGIO

Grade I (*First Year*)

Elementary Theory: Notes, rests, clefs, time signatures, key signatures. Diatonic, chromatic and whole-tone scales. Intervals. Bona Method: Parts I and II, Rhythmical reading in violin and bass clefs. Jacchia: Ear-training Exercises, Book I. Dannhauser: Book I (Sight-singing). Rhythmic and melodic dictation.

Grade II (*Second Year*)

Dynamics: Ornaments. Bona Method: Part III in violin, bass, tenor, and contralto clefs. Jacchia: Ear-training, Part II. Dannhauser, Book II. Sight-singing: two, three and four parts. Rhythmic, melodic, and elementary harmonic dictation.

Grade III (*Third Year*)

Bona Method: Reading in all clefs in indicated tempi. Dannhauser: Book III. Sight-singing; Four-part songs; Canons; Bach Chorales. Transposition. Harmonic dictation.

Two hours weekly; credit, two hours each semester.

HARMONY

Grade I (*First Year*)

First Semester: Preliminary definitions. Scales; major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads.

Second Semester: The dominant seventh chord and its inversions. Simple modulation.

Grade II (*Second Year*)

First Semester: The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords. Ninth chords.

Second Semester: Chromatically altered chords. Suspensions and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles.

Two hours weekly; credit, two hours each semester.

KEYBOARD HARMONY

Prerequisite, Harmony, Grade I

A supplementary course to Second Year harmony. The playing of harmonic progressions at the keyboard in all major and minor keys. Modulation.

One hour weekly; credit, one hour each semester.

FORMAL ANALYSIS

Phrasing: figure, motive, phrase, period. Lied-forms, including prelude and etude; dance forms and the suite; marches. Variation forms. The extended forms: the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT and FUGUE

Grade I

Two, three, and four-part counterpoint in all species. Imitation. The choral prelude and invention.

Grade II

Double counterpoint. Canons in two parts with and without additional free moving parts. Fugues in two, three and four parts.

Two hours weekly; credit, two hours each semester.

ORCHESTRATION

Grade I

A study of the nature of the various orchestral instruments, singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

Grade II—Advanced Orchestration (*private instruction only*)

Scoring for orchestras, bands, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

COMPOSITION

Grade I

Composition in the smaller forms for voice, piano and other instruments, supplemented by an analysis of representative works in these forms.

One hour weekly; credit, one hour each semester.

Grade II—Advanced Composition (*private instruction only*)

Intensive study in the larger forms: Concerto, sonata, symphony.

To graduate in the Composition Course a student must have completed:

(1) an orchestral work of not less than fifteen minutes in duration;
(2) an example of sonata-form for piano or for an ensemble combination;
(3) a motet or large anthem for chorus with or without solos;
(4) not less than five works in smaller forms—piano pieces, songs or solos for orchestra instruments.

Credit in advanced composition is established in accordance with the amount of work taken.

CONDUCTING

The organization of the orchestra and band; score reading; interpretation; conducting. The organization of choirs; classification and care of voices; score reading and conducting of choral works. Repertoire.

One hour weekly; credit, one hour each semester.

For those who wish to specialize in the field of conducting the course may be extended to include a wide variety of the larger orchestral and operatic works. Advanced students are given opportunity to conduct both the orchestra and choir.

ORCHESTRA

Rehearsals of the school orchestra are held weekly throughout the school year. Students of the Conservatory sufficiently advanced are required to attend all rehearsals and public performances. During the season a number of the larger orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos,

arias, etc., and may be admitted to public performance. In addition to the schedule of local concerts and radio programs, the orchestra frequently visits other cities in New England.

Three hours weekly; credit, one hour each semester.

ENSEMBLE

String, woodwind, and brass ensembles are formed with sufficiently advanced students of these instruments and afford students invaluable experience in chamber music and orchestral playing.

Two hours weekly; credit, one hour each semester.

CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

Two hours weekly; credit, one hour each semester.

OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of Grand Opera. This training is of inestimable value to the concert artist as well as to the opera singer.

One hour weekly; credit, one hour each semester.

DRAMATIC ART

A special one-year course designed to supplement the training of Regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage.

One hour weekly; credit, one hour each semester.

TERMINOLOGY and MUSICOGRAPHY

The vocabulary studied in terminology is comprised of a selected list of approximately 1,000 of the more commonly used musical terms. Correct pronunciation, spelling, and usage of these terms is especially stressed. The work in Musicography is designed to give training in accurate manuscript writing with correct usage of all musical symbols and abbreviations.

One hour weekly; credit, one hour each semester.

HISTORY OF MUSIC

A general study of the History of Music from its beginning to the present time. Characteristic works of the composers of the

various periods and schools are discussed and performed, with considerable attention being given to contemporary movements. The aim of the course is to enable the students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading from the histories of Dickinson, Pratt, and other works.

Two hours weekly; credit, two hours each semester.

HISTORY OF ART

A general and comparative survey of the beginnings and development of the art impulse in all of its various expressions and forms. This course includes collateral reading and written assignments.

Two hours weekly; credit, two hours each semester.

PSYCHOLOGY

The subject will be concerned with some of the fundamentals of established academic psychology, with reference to the work of James and of McDougall; modern developments in dynamic psychology with special reference to such prominent workers as Jung, Freud; the workers on intelligence following Binet; in child development, such as Arnold Gesell; brief discussion of modern educational theories with reference to work like that of Paul Dengler and Cizek in Vienna, and the staff of Columbia University. Half of the class period will be devoted to lecture and half to discussion. Students will be expected to submit frequent papers, which will not, however, require any additional study for their preparation. The aim of the course is to give students an appreciation of what modern psychology has to offer to the teacher. By means of the papers and discussions, the subject matter will be brought home to the students in a living and workable fashion, so that the theories will take on a practical rather than an academic significance.

Two hours weekly; credit, two hours each semester.

ENGLISH

English I

Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

English II

A survey of English literature from its beginning to the

present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester.

MODERN LANGUAGES

Elementary French, German, or Italian

Grammar, dictation, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Two hours weekly; credit, two hours each semester.

Intermediate French, German, or Italian

Grammar, composition and dictation continued; reading of more difficult text; free composition and practice in conversation.

Two hours weekly; credit, two hours each semester.

Advanced Courses in English, or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit in advanced courses is granted in accordance with the amount of work taken.

Public School Music

Candidates for the diploma in School Music must pursue subjects in applied music in such a way that at the end of the course they will be able to play at sight moderately difficult pianoforte music; have had a minimum of two years' study in voice; have the credit for the study of one stringed instrument, and one woodwind or one brass instrument. (See diploma course schedule elsewhere in catalog.)

School Music Methods I: The study of methods of presenting music in the elementary grades; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing; the teaching of musical appreciation in the grades. The training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child voice. Classroom management.

Two hours weekly; credit, two hours each semester.

School Music Methods II: The further study of this subject as applied to Junior and Senior High Schools. Public School Administration as applied to the teaching of music. Class organization; seating plans; methods of conducting teachers' meetings; assembly singing; the organization of glee clubs, instrumental

classes, and school orchestras and bands; the presentation of school concerts, etc.

Two hours weekly; credit, two hours each semester.

Observation and Practice Teaching I: Students have the opportunity of observing the teaching of music in public schools in the vicinity of Boston. Comparison and discussion of the methods used by different teachers are an important part of this work. Actual teaching under the direction of a supervising teacher; pupils are also required to observe and make critical reports on the work of other student teachers.

Two hours weekly; credit, two hours each semester.

Practice Teaching II: A continuation of the work outlined in Practice Teaching I. Conservatory students of outstanding ability are frequently given the opportunity, during their last year of study, of taking charge of the organization and directing of local school glee clubs and orchestras.

Two hours weekly; credit, two hours each semester.

Instrumental Class Methods: A study of the methods of instrumental class teaching; teaching problems involved in playing the various instruments; organization of school classes.

One hour weekly; credit, one hour each semester.

Theory of Composition (*Special Course*)

GIVEN BY

NICOLAS SLONIMSKY

Acoustical foundation of music. Harmonic series. Concords and discords. Natural scale and tempered pitch. Diatonic, pentatonic and chromatic scales. Intervals, inversions, resolution.

Rhythmic distribution of melodic ingredients. Physiological norms determining the laws of rhythmic alternation. Prime and compound rhythms. Exercises in writing in 5-4, 7-4, and other prime rhythms.

ONE-PART WRITING. Melody and the esthetic laws governing its structure. Major and minor key considered as individual cases of the wider class of Modes. History of Modal composition, and the change of terminology from Greek Modes to Ecclesiastical Modes.

TWO-PART WRITING. Point counter point. Counterpoint in perfect concords. Introduction of passing notes in both voices.

The laws of well-devised Imitation. Canon. Fugue. Rhythmic diversity of contrapuntal line.

THREE-PART WRITING. The concept of Obligato,—a voice without contrapuntal function. The building of the idea of Harmony. Examples of Imitation in three parts.

HARMONY. (*FOUR-PART WRITING.*) The concept of vertical tonal complex as opposed to linear contrapuntal development. The Figured Bass. Close harmony, dispersed harmony. The importance of gradual voice-leading in the inner voices. Chords, their names and functions. Composition of four-part preludes.

GENERAL POLYPHONY. Writing in several voices. Alternate entries of new voices. Timbres. The first principles of orchestration. Combined methods of counterpoint and harmony in a well-written orchestral score. Sonority; greater license in harmony for the sake of broader effects. The role of percussion instruments in the building of rhythm.

MORPHOLOGICAL DEVELOPMENT IN MUSIC. The concept of perfect form. Inductions in form: from a melodic phrase to a symphony. Common forms in music historically described.

MODERN MUSIC. Polytonality and atonality. Greater freedom in the matter of form, sonority, rhythm. Complexity and simplicity in modern music. Conclusion: the music of the Future.

Credit is granted in accordance with the amount of work taken.

Theatre Arts

The courses in the Department of Theatre Arts are designed to afford a limited number of students a thorough professional training in the entire work of the theatre—acting, production, scenic design and painting, costume and stage craft. The courses of study seek always to combine the practical with the academic, and to make the instruction a living, interesting experience, rather than a stilted textbook curriculum. In pursuance of this policy the department employs the laboratory-workshop method of instruction where actual problems are worked out by the students in informal session.

First Year

Acting

The major work of all students in the department. Classic and Modern Plays.

Stage Craft

Lectures and laboratory sessions in technical problems of the theatre,—production methods, stage technicalities, scenic design and execution, lighting and costuming.

Voice and Diction — Dancing and Fencing

Developing a simple effective physical technique resulting in increased poise.

Make-Up — History of the Theatre

A lecture course affording a comprehensive survey of the theatre from earliest times to the present.

Second Year

Acting, Stage Craft, Voice and Diction, Continued.

Modern Drama

A study and appreciation of the best contemporary European, English and American Drama.

Third Year

Acting, Stage Craft, Continued.

Special Dramatic Composition—A course in the technique of playwriting.

A Certificate will be awarded upon completion of the three-year course.

The Dance

The aim of the department is that every pupil shall truly love the dance, recognize its beauty, and know the joy that sincere expression in this form of art brings to life. The work is designed to bring to the student an understanding of his medium; to give technical proficiency and ease so that the creative faculty may be unhampered. Technique is decidedly not made an end, it is shown to be only a means—the words with which an artist speaks. Thoughtless imitation is discouraged from the beginning. Each pupil receives individual attention, his special needs and possibilities are carefully considered, and every assistance rendered.

PROFESSIONAL and TEACHERS' COURSE

Grade I

Gymnastics of the Dance; Technique; Rhythmic studies; Simple group dances.

Grade II

Gymnastics, Technique, and Rhythmic studies continued. Elementary ballet exercises; Improvisation; Analysis and study of dances (group and solo).

Grade III

Gymnastics, Technique, and Rhythmic studies continued. Advanced ballet technique. Character dancing. Pantomime.

Grade IV

Continuation of the work embodied in Grade III; intensive work in dance composition.

A Certificate will be awarded upon completion of a minimum of 92 semester hours as follows: The Dance, 48 hours; Pianoforte, 8; Solfeggio, 8; Theatre Arts, 4; College English, 12; History of Music, 4; History of Art, 4; Psychology, 4.

CHILDREN'S CLASSES

An important feature of the department is the children's classes. Dancing is a natural activity of childhood. Through the dance a child can be brought into contact with those qualities which constitute true beauty, both in life and art; i.e., form, order,

proportion, rhythm and harmony. It is the art most helpful to a child in his great problem, the happy adjustment of his personality to his environment. Work consists of:

Rhythmic studies and exercises, group dances, pantomime, and group singing.

N. B. Both private and class lessons in ballroom dancing are available under the direction of Miss Grace Darling, Boston's well-known authority in this field.

Personnel of the Conservatory Orchestra 1933-34

Jacobus Langendoen, *Conductor*

Violins

G. Antonelli, *Concert-master*

F. Gaskell	H. Terzian	J. Amico	B. DeMartin
A. DiTullio	A. Petingi	R. Peron	M. McCarthy
E. Perkins	P. Allen	S. Schwartz	E. Lannon
M. Puopolo	S. Dubinsky	T. Amerina	A. Nalbandian
E. Gerry	M. Rosalbo	A. Lepri	H. Piekar
E. McGrath	L. Gibbons	C. Dagwell	R. Fraser

Violas

H. Doyle	J. Lipson	M. Sleeper	M. Solomon

Violoncellos

A. Lippi	B. Pike	A. Hubbard	J. Edler
E. Frost	J. Cullinane	D. Esselson	A. Marshall

Basses

W. Spinney	G. Garland	F. Powers	R. Dawdy

Flutes	*Oboes*	*Clarinets*	*Bassoons*
J. Dronsick	M. McRae	A. Berube	F. Albertin
A. Doherty	J. Nagle	H. Baxter	M. Uebel
M. Mitchell	R. DeWitt	L. Brody	

Horns	*Trumpets*	*Trombones*
A. Ryder	R. Voisin	J. Orosz
E. Clarke	C. Felt	L. Hansotte
L. Goldman	H. Sternburg	R. Stoddard
L. Kreinin	W. Wadsworth	

Tympani and Percussion

A. Kreinin	S. Sternburg	L. Puopolo	P. French

Harp	*Librarian*
M. DeMattheis	A. Alphin

Tuition

CLASS INSTRUCTION

(Semester, 19 weeks including vacations)

	1 hour weekly	2 hours weekly	3 hours weekly
Solfeggio		$25	
Harmony		$36	
Keyboard Harmony	$18		
Formal Analysis		$36	
Counterpoint		$40	
Orchestration	$20		
Composition		$40	
Ensemble		$15	
Opera Class	$22.50		
Dramatic Art	$18		
Terminology and Musicography	$12.50		
History of Music		$25	
College English			$25
Modern Languages		$25	
History of Art		$25	
Psychology		$25	
SCHOOL MUSIC:			
Methods		$36	
Practice Teaching		$25	
Instrumental Class Methods	$18.		
Theatre Arts Course			$125
The Dance	$22.50	$36	$45

Orchestra and Choral Training Classes are free to Conservatory Students

PRIVATE LESSONS (one-half hour duration)

Rates depend upon instructor elected and grade of advancement

Voice	$2, $3, $5
Coaching	$5
Pianoforte	$1.50, $2, $3, $5
Organ	$3
Harp	$3, $5
Flute, Oboe, Clarinet, Saxophone	$2, $3
Bassoon	$2.50, $3
Horn, Trumpet, Trombone, Percussion	$2, $2.50, $3
Violin	$1.50, $2, $3, $4, $6
Viola	$2, $4
Violoncello	$2.50, $3, $3.50
Contrabass	$2, $3
Conducting, Composition, Orchestration	$3, $4, $5
Counterpoint, Formal Analysis	$3
Harmony, Keyboard Harmony	$2, $3
Solfeggio	$1.50, $2
Theatre Arts	$2, $3
The Dance	$2, $3, $5
Languages	$2

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